



TULA BELLE and ROBIN MAC DOUGALL in "THE BLUE BIRD" at the RIVOLI.

SHORTLY before his death Rodin expressed the belief in an interview that the motion picture was destined to become a great art form as well as a universal entertainment. "It requires," said the illustrious sculptor, "a director with vision, imagination, a grasp of the arts, a keen sense of the symbolic values, to carry the cinema to the point where it can express the evasive values of Maeterlinck, the twilight harmonies of Debussy, the subtle evocations of Verlaine. Such a man will be the Pierre Loti of the screen." Curiously enough the director who most nearly approaches this ideal of Rodin's was for a time his pupil and is now among the foremost of the art directors of the world. This is Maurice Tourneur, who is now directing Elsie Ferguson in a subtle and thought stimulating version of Ibsen's "The Doll's House." This is a tough nut to crack in that Ibsen depends so much on symbol, upon suggestion, whispered confidences, key words that unlock the subconscious, and half said truths. Mr. Tourneur and Miss Ferguson are expanding the dramatic meaning to the full circumference of his thought and giving "The Doll's House" a finer expression than it has ever had upon the speaking stage. In "Barbaric Sheep," with Miss Ferguson, Mr. Tourneur got the haunting desert atmosphere, the nostalgia of the great sands, the lure of Saharan love to a degree that entitles it to be called a masterpiece. He has found pictorial ways and means of presenting the finest shades of Maeterlinck thought in his production of "The Blue Bird," and with Mary Pickford in "The Poor Little Rich Girl" he has unlocked riches in that piece that the speaking stage never knew. He is a master of illusion, of atmosphere, of otherwise dreams and fantasies, and his ambition is to make the screen as expressive of the finest and subtlest thought and emotion as great music, directed poetry and the best of the success in making picture players enter into the spirit of symbolism and evocation has made some call him "The Svengali of the Films," for he puts poetry into the most arid artists and gives their work glamour and witchery. His history proves him to be of the type of Rodin's ideal director.

Maurice Tourneur was born in Paris, France, 1878, and was graduated from Lycée Condorcet when he was 18 years old. After finishing college he became a designer and interior decorator and has to his credit many illustrations for books and magazines, striking poster, lace curtain and fabric designs as well as a number of original stage settings. He then became associated with Rodin and later with the great French artist, Paul de Chasse, and did much work with him on the decorations of the Boston Public Library.

THE NEW CINEMAS. Maeterlinck's "The Blue Bird" is to be seen in moving pictures this week at the Rivoli Theatre. Its philosophy and dreamlike quality, which were the difficulties of the speaking stage, are said to have been closely approximated in the photography. Maurice Tourneur supervised the production. A special musical score will accompany it. Charles Ray will be featured in "The Family Skeleton" at the Rialto Theatre. It is a story of a young millionaire's struggle against an imaginary inheritance craving for drink, food, the Hippodrome clown, will make his first appearance this week on the screen at the Rialto. Mary Garden will appear again at the Strand Theatre in a new picture play, "The Splendid Sinner." She plays the role of a young woman who is a dominant figure in a Bohemian set, marrying a young physician, ignorant of her past. The developments from this form the episodes of the play, which ends with the heroine as a Red Cross nurse and her real lover as a wounded soldier in France. The last episode of "Deaths of the Sea" will be shown.

"Over the Top," with Sergeant Arthur Guy Empey, will begin an engagement at the Lyric Theatre to-night. Sergeant Empey will appear in person at every showing of the picture during the first week of its run. It follows the events of Empey's popular book. D. W. Griffith's newest film, "Hearts of the World," under the management of Morris Gest, will be presented Friday night at the Forty-fourth Street Theatre. Mr. Griffith worked eighteen months making the picture, having the official aid of the British and French Governments in taking actual battle scenes. It is, however, primarily a love story, with the war as a background. The attraction of the week at Loew's New York Theatre and Roof will be "Tarzan of the Apes."

whose works are psychological studies, Kennedy corks taken from toilet bottles. Goldwyn's publicity man asked Madge Kennedy what was her pet economy. "Shoes," she replied. "I hate to wear them except when they're old. So I must wear many new pairs to enjoy old ones. Then I never part with them. I have heaps—a closet crowded with nothing else." An idea effervesced in the head of the publicity man. He sent a camera man to photograph all that footwear. "But I haven't but four pairs now, and they're all new to-day," said the star. "You see, I parted with my worn shoes. I sent them to the Halifax sufferers. Now I haven't any economies any more."

The success of Mae Marsh in "Fields of Honor," Goldwyn's production of Irvin S. Cobb's story, demonstrated the desirability of presenting Miss Marsh in another Goldwyn drama as soon as possible. The little star who won favor with her *Marjorie* in "The Cinderella Man," no less than the Irvin S. Cobb vehicle, is demanded by cinema patrons all over the country, and Goldwyn determined to satisfy rapidly the hundreds of requests for more Mae Marsh production. The new novels and as many original photoplays suited to Mae Marsh's talents are awaiting the decision of the star herself. One by one they were read by Miss Marsh and one by one were laid aside with no desire to be the sort of heroine created by each author. Nevertheless a play had to be found.

At this moment Mr. Cobb went to the studio to meet Miss Marsh. Miss Marsh told the author he ought to write a play for her. Cobb explained that he could not, unfortunately, write a new story for the actress. He was too much engaged on work he could not put aside.

"Why not do 'The Web'?" he asked. "It appeared in the *Saturday Evening Post*. The girl is entirely unlike any you've ever done and the story is dramatic. I'll send you my copy of it and—"

"Oh, that!" cried Miss Marsh, "you wrote that? All about the girl who brings the band of crooks to justice only to discover that her father is their head? That's yours?"

"Was it so bad as that?" asked Cobb bleakly.

"Bad? Why it was simply a ripping story, Mr. Cobb, and I should love to be the girl. Why didn't some one think of it? I must get it for my next play."

And that is the authentic account of the meeting of a star of the pen and a star of the screen, a meeting which is destined to give to the public a new story and a star in a new guise.

For motion picture purposes "The Web" probably will be given another title. It is to be directed by Hobart Henley, who produced the screen play "Parentage."

Pearl White, known as a daring star of motion picture thrillers, was asked what she would like as a fairy godmother should suddenly materialize and grant her a single wish.

"I think I would wish that so many events had not been crowded into my life," she said, "that, if you want to put it that way, I could live more of a simple everyday existence."

"Because having seen so much I now demand so much for my happiness," she answered. "I wish I had just got married, like other girls, and had brought up a family of children."

"The dissatisfied farm wife laboring in the kitchen, Miss White, yearns to be a movie star?"

"And the movie star, fearing that in a few short years the public will have forgotten her, yearns for the lot of the farm wife with her children." There was a pathetic something in her voice.

"Somehow life always makes us want something we haven't got," she said. "If I could have a second wish, it would be for contentment."



LILLIAN and DOROTHY GISH in "HEARTS OF THE WORLD"

thing of herself—a desire in which she was seconded by a wise mother who held none of the traditional prejudices toward all things theatrical.

Born in Omaha, Neb., Miss Thompson went to a girls' school in that city, but becoming impatient with study, she drifted toward the footlights, aided by her mother's possession of a voice, which she used to sing to the accompaniment of a piano.

Coming to New York she placed herself under the tutelage of Mr. and Mrs. Sapio, Mr. Sapio being a former leader of the Metropolitan Opera House orchestra. She could not long resist the lure of the theatre, however, and while she continued her studies with the "Gipsy Love" company, with which she went on tour.

Both Mr. Dippel and Mr. Sapio prophesied a grand opera career for her, but she was not long to complete her studies. But New York, which has suffered many inconveniences because of the war, has that same war to thank for Miss Thompson's presence in her midst to-day, for were it not for the world conflict she would not be in Italy.

Learning that "Flo-Flo" lacked an Angeline Miss Thompson went round to the theatre late one afternoon and applied for the role. The stage was just being cleared, and totally unprepared, with no accompaniment save that of the hammering and the calls of the prop boys, she read at sight one of Angeline's songs. She herself was so dissatisfied with her rendering of it that at its completion she took up her coat preparatory to leaving.

"Just a moment," called the agent after her. "I want you to learn that for Mr. Cort." And now the programme at the Cort Theatre reads thus:

"Angeline Stokes.... Ruth Thompson." And with it all Miss Thompson will not cast her maiden vote for two entire years.

William Hodge, who is appearing in the Lee Shubert production of "A Cure for Curable Love" at the Thirtieth Street Theatre, is as native as Main street. There is no veneer about him. He is just such a fellow as can be found in scores of small towns and villages throughout the country.

"Why must our managers continually seek the barren fields of Europe



BROADWAY at 49th St. Direction of S. L. ROTHAPPEL

COMMENCING TODAY, ADOLPH ZUCKOR PRESENTS "THE BLUEBIRD" An Enchanting Photostory of the Magic Message of Happiness. Directed by Maurice Tourneur.

Presented with Special Musical Score, Novel Stage Setting and Elaborate Lighting Effects. FIGHTING IN THE FRONT LINE TRENCHES (Third Instalment of the Official Italian War Pictures) THE RIVOLI ORCHESTRA HUGO HENSENFELD and Erno Rapce Conducting.

JEANNE GORDON, Contralto, RIVOLI ANIMATED PICTURES DOORS OPEN TODAY AT 1 P. M. FIRST DE LUXE PERFORMANCE MONDAY. (Giving to the extreme interest which this picture holds for children the doors will be open at 10 o'clock every morning beginning Monday.)

BROADWAY at 42nd St. Direction of S. L. ROTHAPPEL COMMENCING TODAY, THOMAS H. INCK PRESENTS CHARLES RAY in "THE FAMILY SKELETON" A Paramount Picture. GREEK EVANS Harmonica—HELENA MCGILL, Soprano. TOTO the Clown, in "FAR, FAR AWAY" THE RIALTO ORCHESTRA HUGO HENSENFELD and Nat. W. Finston conducting. "Strand" Overlooked. Doors Open Today 1 P. M. First De Luxe Performance, 2:15.

BELMONT THEATRE, Formerly The New York Theatre, Phone Bryant 48. COMMENCING—NEXT FRI. NIGHT, APR. 5 DIRECT FROM AN 8 YEAR TOUR OF THE WORLD THE GREAT MAGICIAN! TONS OF ILLUSIONS MAGNIFICENT SETTINGS The Magic Divorcee! Mystery of the Crystal Casket! The Hand from Babylon! The Astra Body! The Lion's Bride! Levitation.

CHINESE WIZARDS—EAST INDIAN CONJURERS. Kvs. 8:30. Mat. Wed. Thurs. & Sat. 2:30. Prices 50c to \$2.00. Box Office Open Monday.

ago, as well as three new productions which were built in Chicago in the fall. So the New York spring season of Portmanteau repertory which was announced several months ago waits upon an empty freight car. The company is here and the plays rehearsed. "But we cannot do Portmanteau plays without scenery and costumes. Though they do not require much, they must have some," explained Mr. Walker, who was thus perturbed by a rumor that he had abandoned his Portmanteau Theatre. "The only reason that we are not now presenting Portmanteau plays is that we can't. Both my company and myself delight in the Lord Dunsany plays and others that make up the Portmanteau repertory. We added three most interesting new ones, Cate Young Rice's 'A Night in Avignon,' Thomas J. Kelly's 'The Son of Isis' and a pantomime by Maxwell Parry called 'Stings,' which we are most anxious to show in New York. How this rumor started that I considered my blessed Portmanteau a fad I cannot say. But I hasten to deny it. I have always said the first ideal of the theatre was to make money, for money represents audiences and audiences are what we play for and to. "I have always said that I did not believe in the Portmanteau as a theatre and that the Portmanteau was not designed to uplift anybody anywhere. The Portmanteau Theatre was designed to entertain. It was not a fad, for it was founded on something much older than any movement in the theatre. That there were people who wanted the Portmanteau and who enjoyed it is proved by the fact that the Portmanteau made money and is wanted again."

"You see, I believe that drama is a spirit, not a method. Scenery, light, costumes, are as nothing compared to the spirit of the play. The size of the stage, the form of the stage, are merely mechanical details which cannot aid in making or effectiveness of actors who know their business."

"The theatre is a game and must be played as such—with all the reverence, all the spirit, all the sincerity, all the faith that a child carries into his game, his make believe, whether the play be the direct of tragedies or the roughest of farces. First of all it is the playwright who creates the spirit; the actor and director keep it alive; the audience accepts or rejects it. If playwright, director and actor have not done their part, the scene painter with his colors, the carpenter with his stage brack, the property man with his shrewdness, the electrician with his wired lightning can do nothing. So, sifting it all down, the Portmanteau Theatre setting was but a stage a little smaller than most, which seemed particularly well suited to the Dunsany and other plays that demand concentration of action and picture. One doesn't call the Metropolitan 'a fad' because the stage is very large. With both Portmanteau and Metropolitan it is simply a case of adjusting the size of the stage to the kind of material presented."

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SECOND SENSATIONAL WEEK THE YAMA YAMA GIRL. **BESSIE MCCOY DAVIS** IN A PERIOD DANCE REVIEW Assisted by JOHN MERKEL and THOMAS CONKEY. A half-dozen of the greatest and most attractive Dance Numbers seen in many seasons. Every one with the radiant stamp of BESSIE MCCOY DAVIS is irresistible.

ENGAGEMENT EXTRAORDINARY. **DERWENT HALL CAINE & A. E. ANSON** IN A NEW ONE ACT PLAY "The Iron Hand" By HALL CAINE. Founded upon the Eastern Romance to the Persian Recruits. The War Play with the subtle Shock, Punch.

EXTRA ATTRACTION. **HERMAN TIMBERG** AND HIS COMPANY OF DANCING VIOLIN GIGS. In a Laughable, Tonal Musical Comedy, "VIOLIN GIGS."

THIRD BIG WEEK. ADDED FEATURE. **NELLIE AND SARA KOUNS** CONCERT SOPRANO IN A NEW PROGRAMME CHARM COUPLED WITH GRAND OPERA DISTINCTION. EXTRA FEATURES: FRED BERRENS, EDIE DOWLING, "WORDS AND MUSIC," STAMPEDE RIDERS, FOUR LUISSES.

ADDED FEATURE. **JAMES & BONNIE THORNTON** The Youngest of the Old Times.

STRAND THEATRE B'WAY 47th St. COMMENCING TODAY. GOLDWYN'S MAGNIFICENT SENSATIONAL "THE SPLENDID SINNER." THE STORY OF THE SACRIFICE OF PRIME BY KATE JORDAN.

MARY GARDEN in "THE SPLENDID SINNER." THE STORY OF THE SACRIFICE OF PRIME BY KATE JORDAN.

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